





Magnum
OPVS MUSICVM

ORLANDI DE
LASSO CAPELLÆ BA-
VARICÆ QVONDAM
MAGISTRI.

COMPLECTENS OMNES
CANTIONES QVAS MOTETAS
*vulgo vocant, tam antea editas quam hæcenus nondum
publicatas II. III. IV. V. VI. VII.
IIX. IX. X. XII.*
vocum.

A
FERDINANDO SERENISSI-
MI BAVARIÆ DVCIS MAXIMILIANI
Musicorum præfecto, & RVDOLPHO, eidem Principi
ab Organis; Authoris filijs summo studio col-
lectum, & impensis eorundem
Typis mandatum.

QVINTA VOX.

Cum grat: & Priuil: Sac: Caf: Maieft: Authori concesso.

MONACHII,
Ex typographia Nicolai Henrici.

M. DC IV.



SERENISSIMO PRINCIPI, AC DOMINO,

DOMINO MAXIMILIANO COMITI

PALATINO RHENI, VTRIVSQUE

BAVARIÆ Duci, Domino

nostro clementissimo.



ORLANDVM de Lasso, in disciplinis
musicis ita excelluisse, ut quàm plurimos, qui in illis
laudem meruere, longè post se reliquerit, pares admo-
dum paucos, superiores multò pauciores habuerit, id
verò vel ipsa fateri debet invidia. Non pudet nos
Ser.^{tem} V.^{am} hac cū laude parentis nostri affari, quin
addere ad hanc, aliam non dubitamus, ex innumeris
nempe musica cultoribus, quorum quidem notitia ad nos pervenerit,
nullum extitisse, qui cantiones plures, pluribus linguis composuerit, id
quod lucubrationes eius Latinè, Germanicè, Italicè, & Gallicè editæ,
testatum faciunt. Quàm verò gratosus ille non solum apud Ser.^{mos}
Bavarie Duces, Albertum, & Guilielmum Ser.^{tis} V.^{træ} avum, & pa-
rentem, quibus à juventute ad vitæ usq; exitum servivit, verum etiam
apud nostri cui Cæsares Augustos, reges, aliosq; omnium penè natio-
num, ac gentium principes ac magnates fuerit, uti commemorare hoc
loco, tanquam omnibus notissimum, necesse non est, ita silentio praterire
non possumus, modulos eius usq; adeò suaviter auribus hominum influe-
re, ut typis mandati emptores illicò inueniant, atq; recusī (quod paucis
alijs contingit) protinus desiderari soleant: quare cum typographos
ac bibliopolas, aliosq; Orlandina musica studiosos conqueri subinde au-
diuissimus, cogitatio subire nos cœpit, gratiam ab illis non mediocrem
iniri, simulq; gloriæ parentis nostri consuli posse, si cantiones eius Latinas
omnes (motetas vocant) collectas, emendatasq; ac multarum necdum
editarum accessione, ceu nouo quasi comitatu auctiores, in lucem dare-
mus. Quod consilium, licet magna cum ratione susceptum, diuq; cum
animis nostris versatum, effectum tamen nō reddidissimus, nisi id Ser.^{ti}
V.^{træ} probari, ex nobili & clarissimo viro D. Thoma Mermanno co-
gnouissimus. Porro assensus huiusce fiducia, inclytum quoq; Ser.^{tis} V.^{træ}
nomen in operis ipsius fronte inscribere non sumus veriti, consisi nempe
ipsam æquo animo laturam, primum ut ei splendoris ac dignitatis non

parum inde accedat, deinde verò, ut superciliosi aliqui musica contemptores intelligant, se graui in errore versari, dum illā aspernantur scientiam, quam optimus, & sapientissimus seculi nostri princeps *M A X I M I L I A N V S* Bauariae Dux, maiorum suorum vestigia secutus, & magnificat, & egregia liberalitate, ingentem musicorum multitudinem lautis alens stipendijs, prosequitur. Apage igitur ac procul facesse musicorum contemptrix turba, nescia primos illos humani generis parentes, ac principes, *D E V M* totius orbis conditorem, & votis suscipiendis, & gratijs agendis, cantu venerari consueuisse: quod (si priscas legere historias placuisset) vel solus *Moses*, vel fatidicus ille rex *Dauid*, viri, qui toti cum Deo erant, afflatu, ac spiritu cœlesti plenissimi, docere eos facile potuissent. sic tu *M A X I M I L I A N E* Mæcenas noster, non solus in templis publicis, inq̃ sacello regia tua priuato, laudes *DEO* bonorum omnium largitori, suauiconcentu decantari jubes quotidie, verum etiā curā & labore fatigatum animum, cithara & cantu subinde recreare non dedignaris, quod & *Achillem* in medijs factitasse armis legitur. Viue igitur Heros inclyte, cum coniuge *Ser.^{ma}* incolumis, florens, felix, nosq̃ pro summa benignitate tua commendatos habe. *Monachij* die 1. Ianuarij, Anno *M. DCIV.*

Serenitati Vestræ

deuotissimi ac humillimi clientes

Ferdinandus }
Rudolphus } de *LASSO* germani fratres.

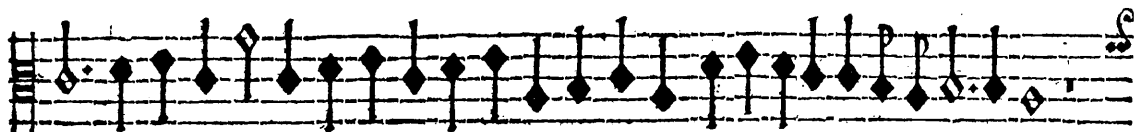
CANTIONES

DVVM VOCVM.

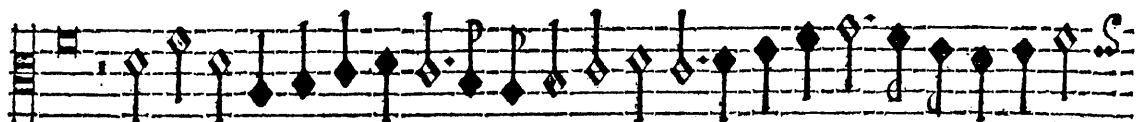
I.



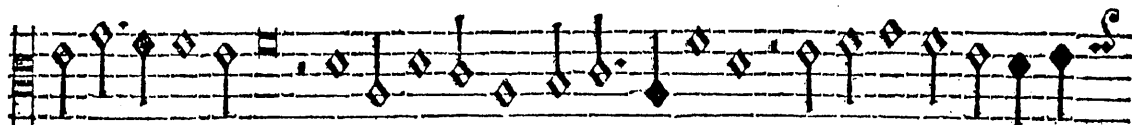
E- atus vir qui in fa- pien- ti- a



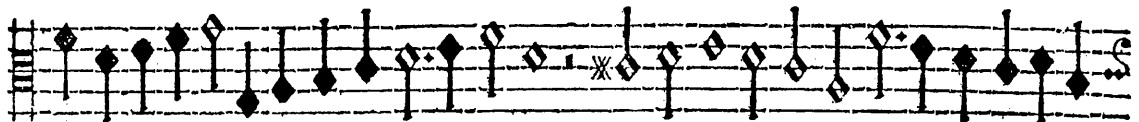
mo- ra- bitur



& qui iniusti- tia me-



dita- bitur & in sensu cogi- ta- bit circumspeditionem.



De- i circumspeditionem De-



i.

Duūm vocum.

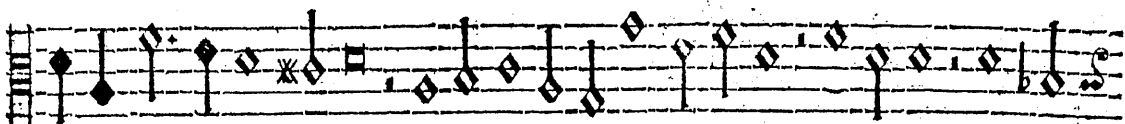
II.



Eatus, beatus ho- mo qui in-



uenit qui inue- nit fa- pi-



en- tiam & qui afflu- it prudentia. melior, me- li-

QVINTA VOX.

AAAa 3

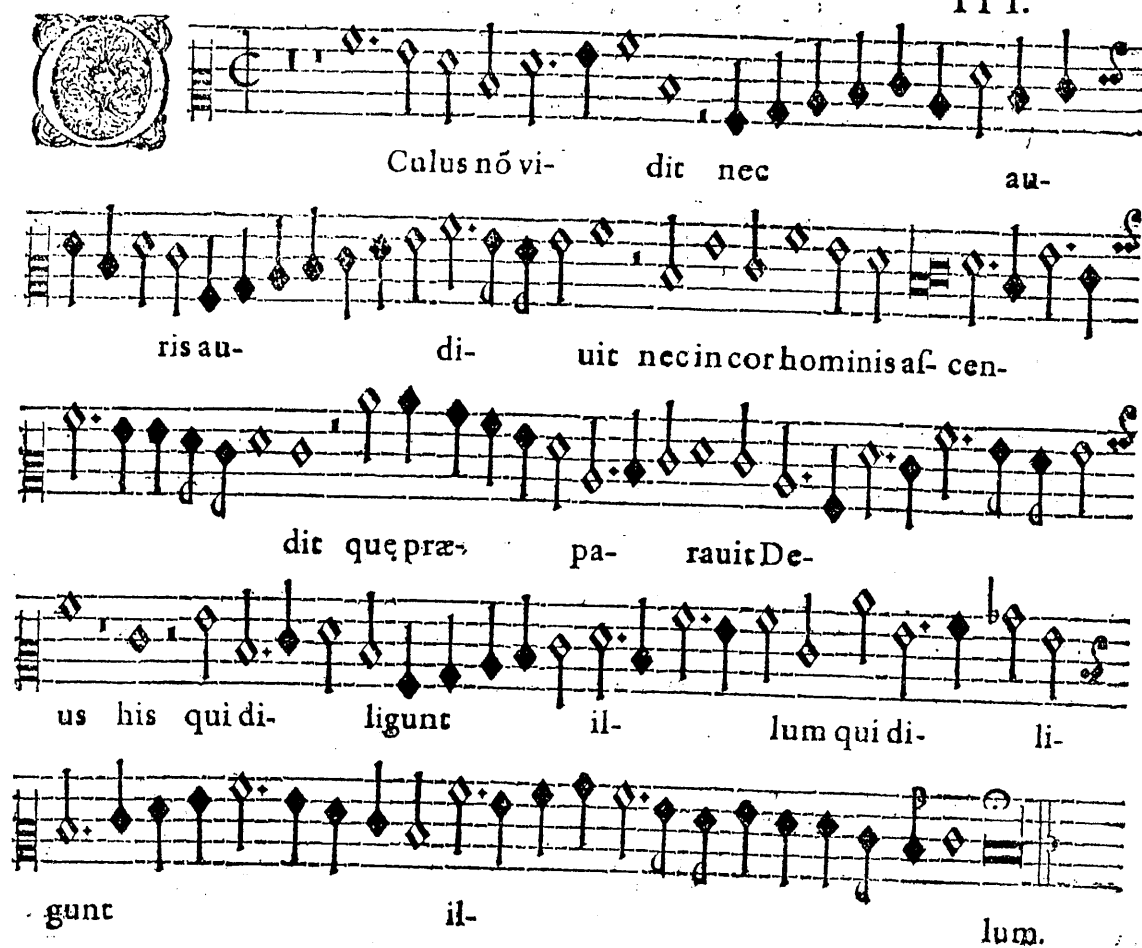




or est acqui- tio e- ius nego- ti- ati-
 one argen- ti & au- ri primi & pu-
 rif- simi.

Duūm vocum.


III.



Calus nō vi- dit nec au-
 ris au- di- uit nec in cor hominis af- cen-
 dit que præ- pa- rauit De-
 us his qui di- ligunt il- lum qui di- li-
 gunt il- lum.

Duūm vocum.

IV.



Vltus cor fu- um tra- det ad
 vigilandum di- lu- culo, ad Do-


minum, quiescit illum & in con-

spe- ctu al- tis- simi de-

præca- bitur, de præca- bitur.

Duūm vocum.

V.

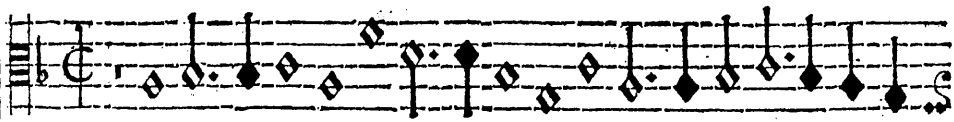
 Xpēctā- tio iusto- rum læti-

-tia spes au- tem impio-

rum per- ibit forti- tudo sim- pli-

cis vi- as Domini & pa- uor his, qui ope-

ran- tur, ma- lum.



Vise- quitur me, qui sequitur me,



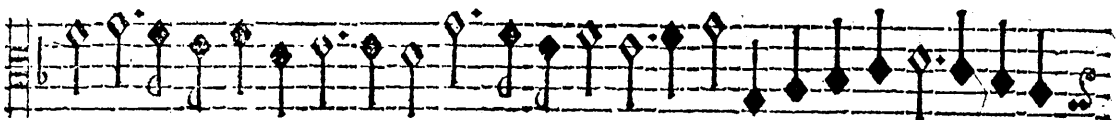
non am-bulat, in tenebris. sed ha-



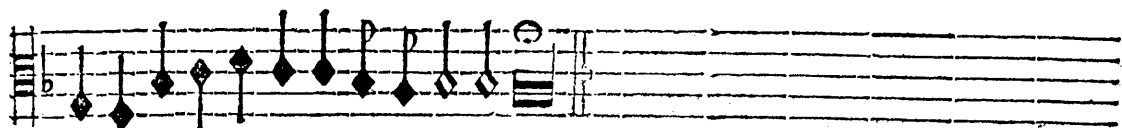
be- bit, Lu-



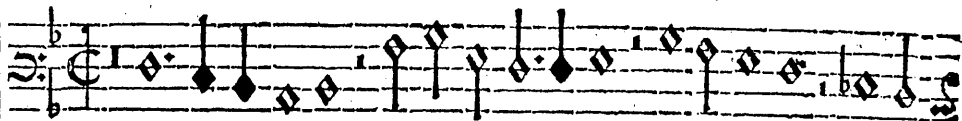
men vi- tæ di-



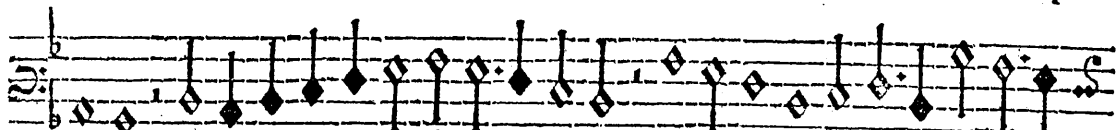
cit Do- minus di- cit Do-



minus.



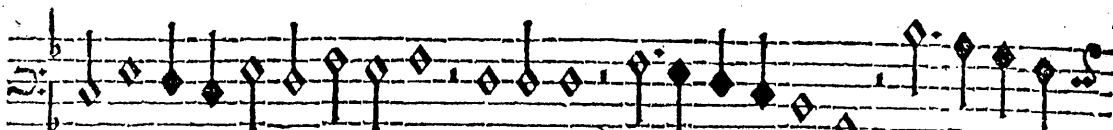
V- sti tulerunt spolia, impiorum, impi-



orum & can- taue- runt Domini nomen san- ctum



tuum & victicem ma- num tuam lau-



daue- runt pariter Domino De- us, De-



us no- ster.

Duūm vocum.

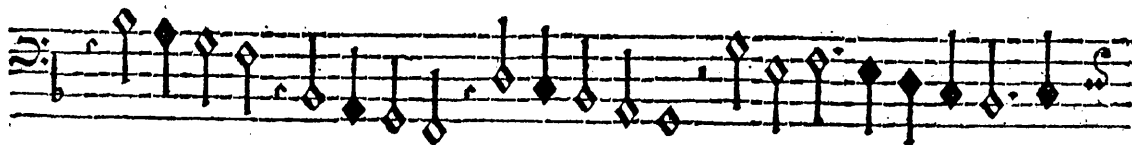
VIII.


An-cti me-i
qui in isto se-cu-
lo certa-men ha-bui-
tis mercedē labo-rum vestro-rum, ego reddā vo-
bis,
ego, ego reddam vo-bis.

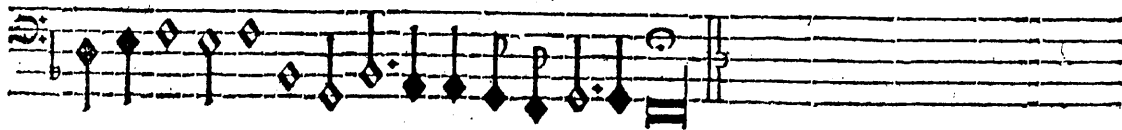
Duūm vocum.

IX.

Vivite, venire post me, venire post me, ve:
abneget semetipsum,
& tollat cru-cem suam,
& sequatur me, & sequatur, & se-quaturs.



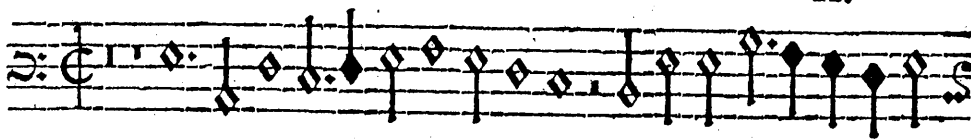
& sequatur  & sequatur me, dicit Do-



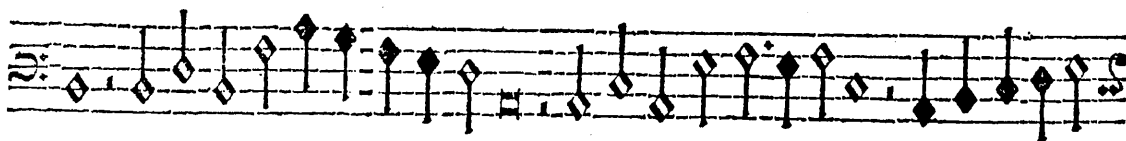
minus 


Duūm vocum.

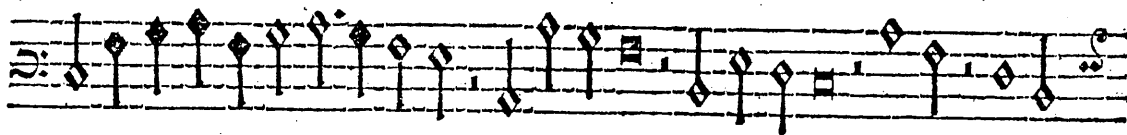
X.





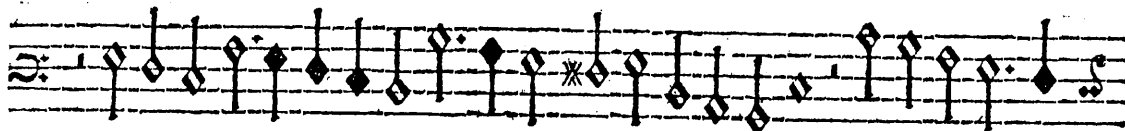
Er- ue bone & fi- delis quia in pau-



ca, fui- sti fide- lis  su-



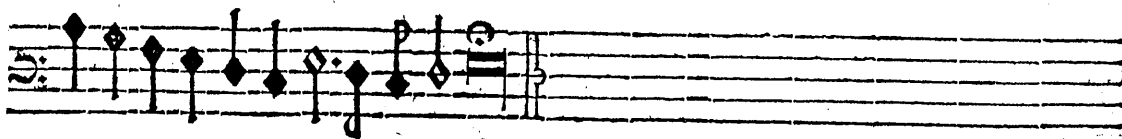
pramul- ta te, constituam  intra 



in gaudium Do- mini, in gaudium 



Domini De- i



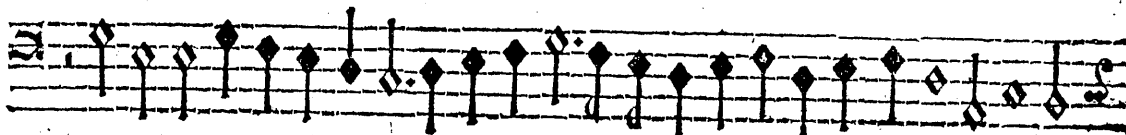
tu- i

Duūm vocum.

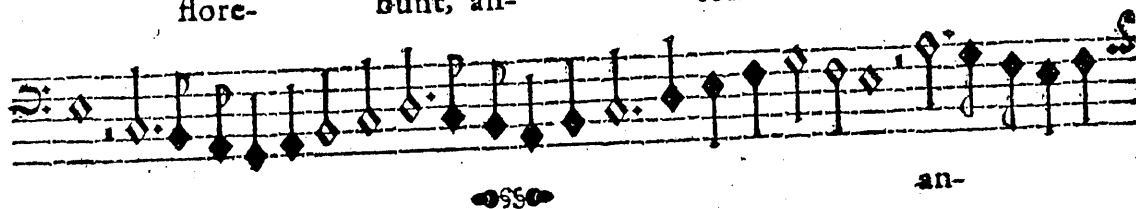
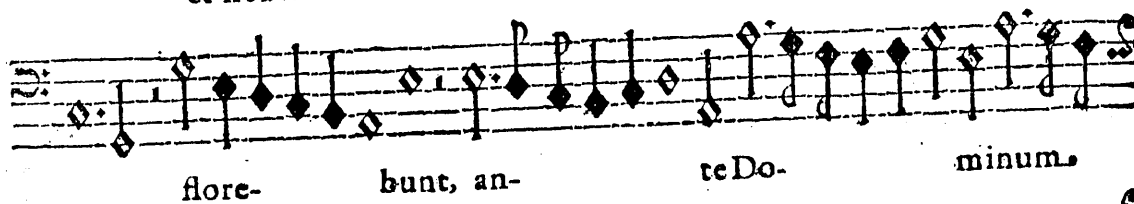
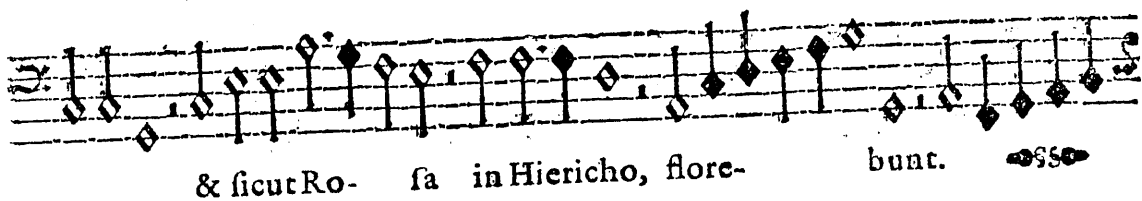
XI.



Vlgebunt ju- sti sicut lilium.

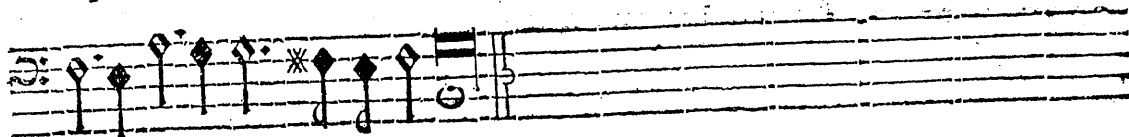
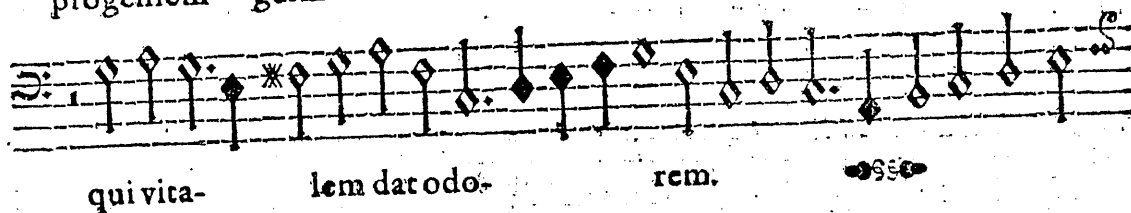
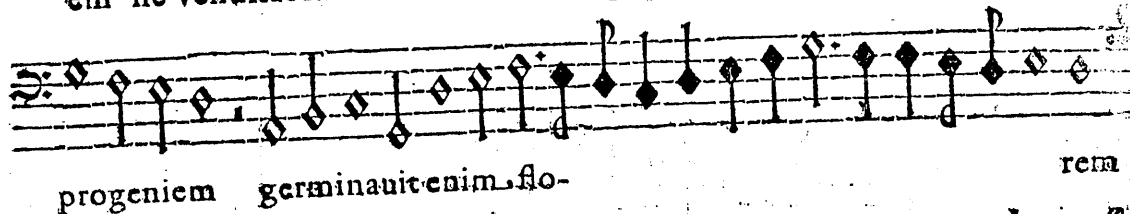
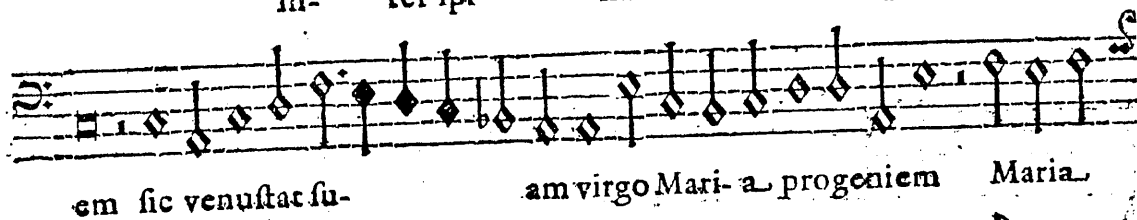






Duūm vocum.

XII.

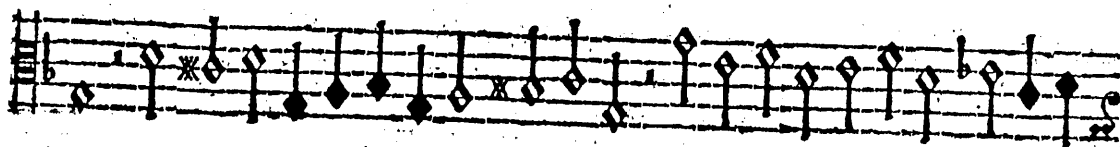
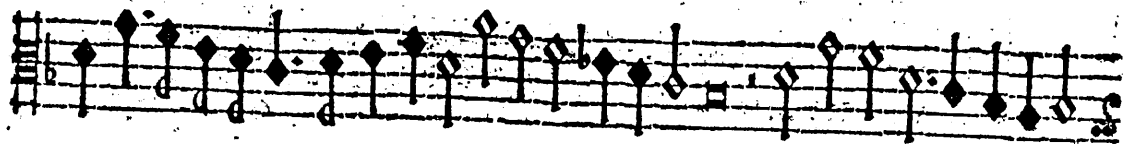
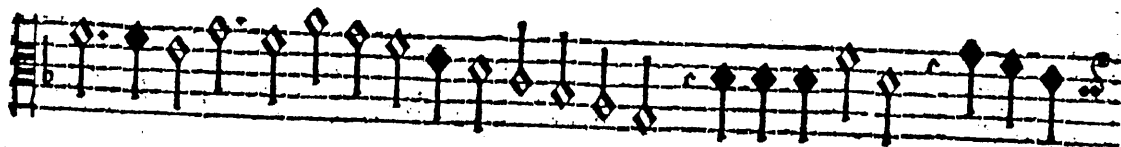
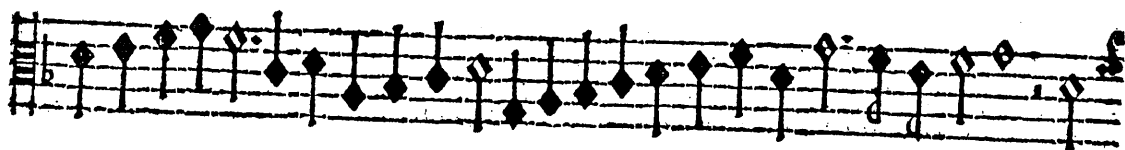
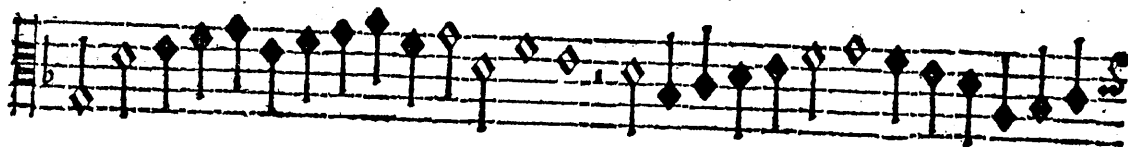
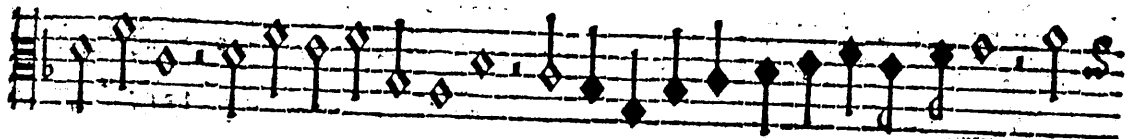


F I N I S.

SEQVNTVR CAN- TIONES SINE TEXTV.

Duūm vocum.

XIII.





Duūm vocum.

XIV.



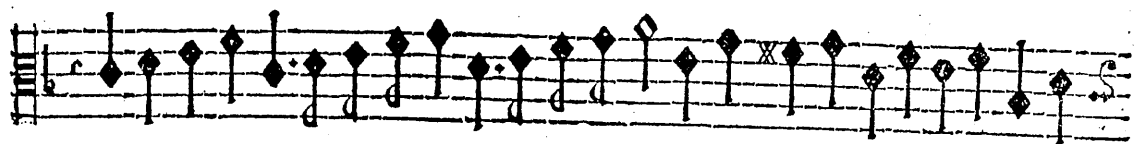
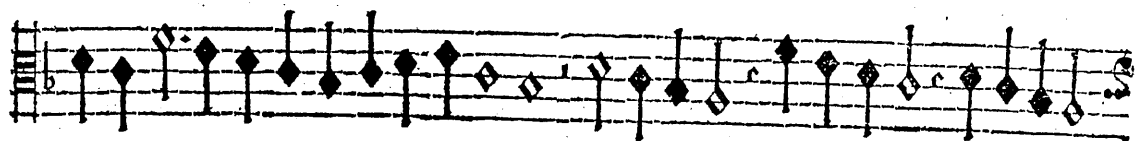
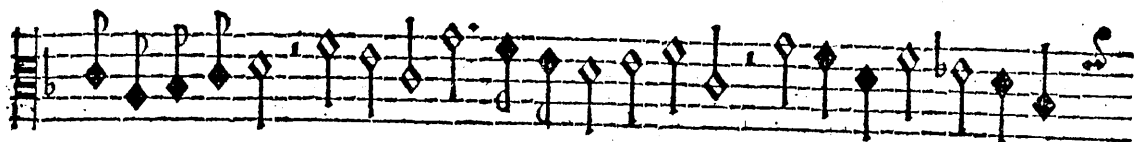
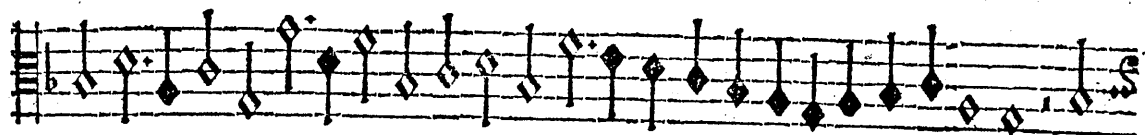
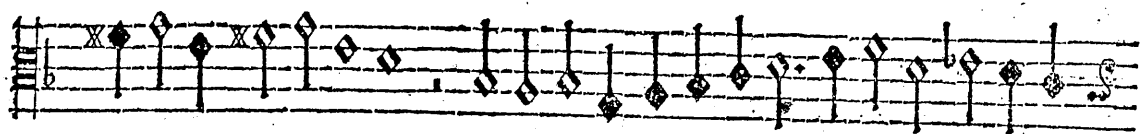
QVINTA VOX.

BBBB



Duūm vocum.

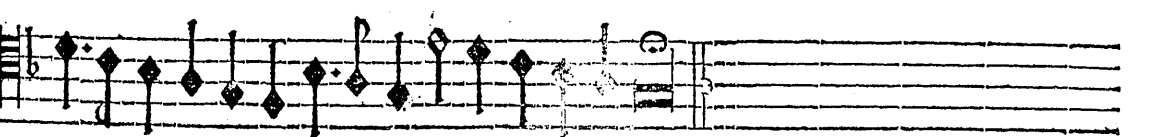
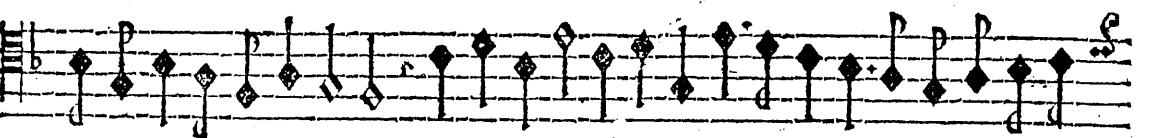
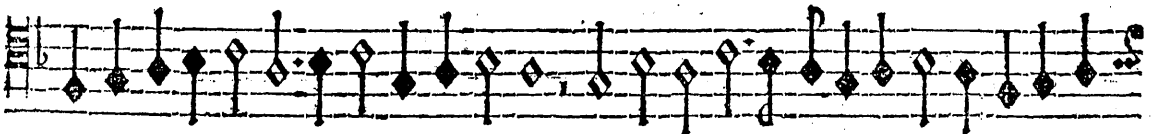
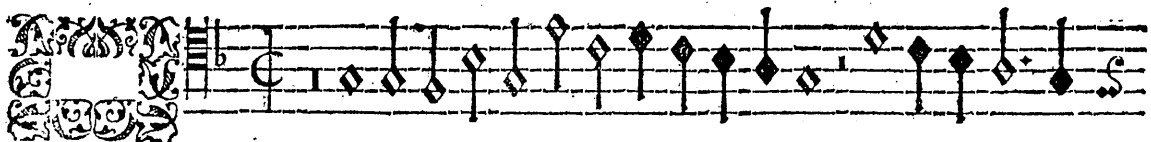
X V.





Duūm vocum.

XVI.



QVINTA VOX.

BBBb 2

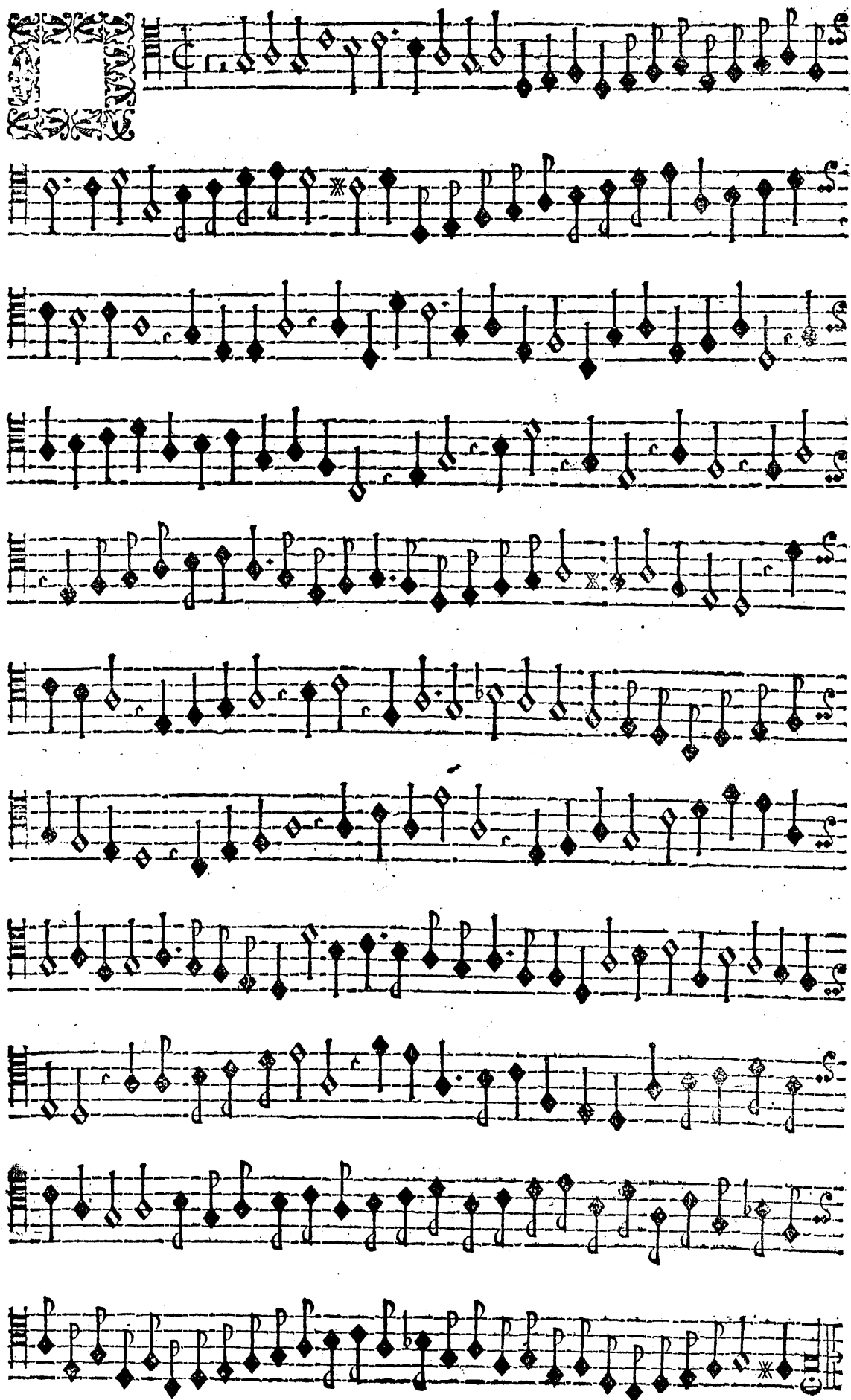
This musical score is for two voices, titled "Duūm vocum." and numbered "XVII." It consists of ten staves of music. The first staff begins with a large, ornate initial "G" in a decorative frame. The notation is in a historical style, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are primarily eighth and sixteenth notes, with some rests and accidentals. The second staff continues the melody, and the subsequent staves show the progression of the piece. The final staff of the score is empty, suggesting the end of the piece or a placeholder for a final cadence.

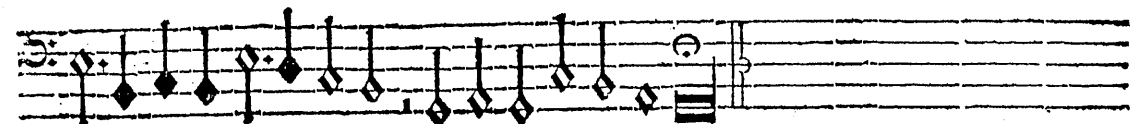
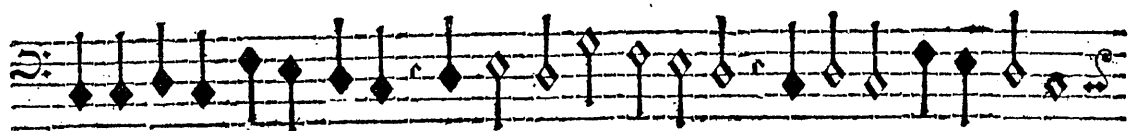
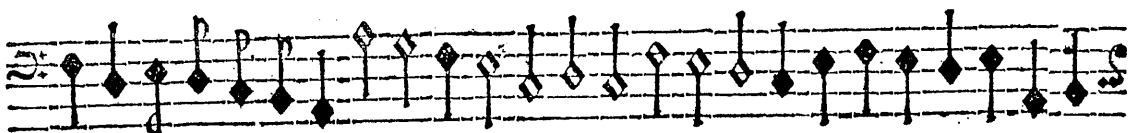
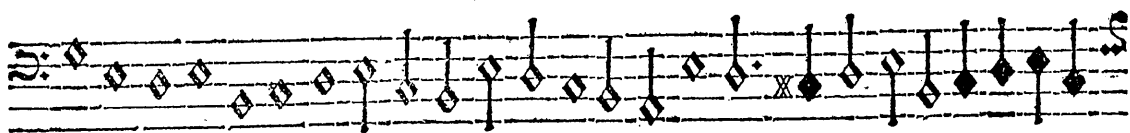
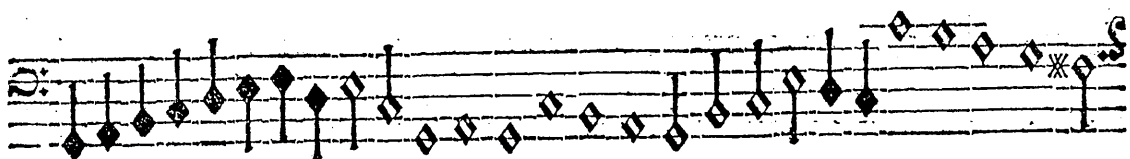
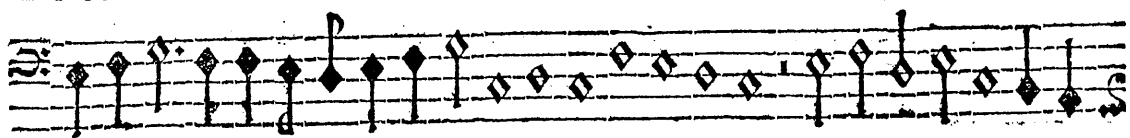
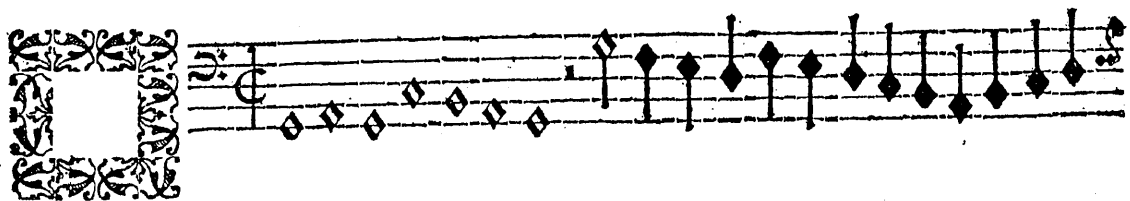


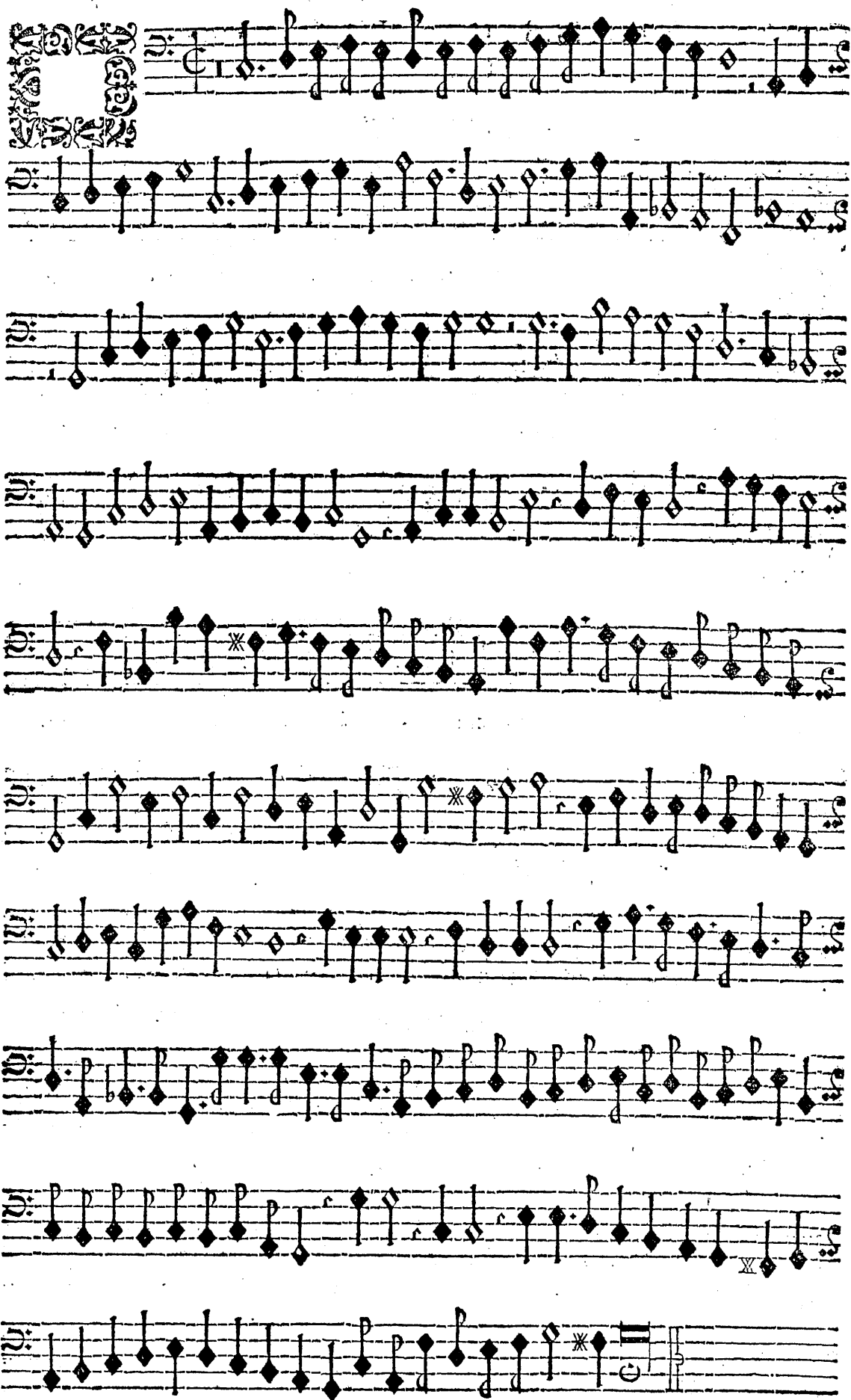
A musical score for two voices, titled "Duūm vocum." and numbered "XIX." The score consists of 12 staves. The first staff begins with a large, ornate initial "C" in a decorative frame. The music is written in a style typical of 16th-century printed music, featuring a C-clef on the first staff and an F-clef on the second. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a repeat sign at the end of the twelfth staff.

The musical score is presented on ten staves. The first staff is distinguished by a large, decorative initial 'L' on the left margin. The notation uses diamond-shaped notes on a five-line staff, with various rhythmic markings and accidentals. The piece concludes with a double bar line and a final cadence on the tenth staff.

This musical score is for two voices, as indicated by the title "Duūm vocum." and the Roman numeral "X X I." in the upper right. The score begins with a large, ornate initial "A" in the first staff, which is decorated with intricate floral and scrollwork patterns. The music is written on ten staves, each with a treble clef. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The key signature is one flat (B-flat), and the time signature is common time (C). The score concludes with a double bar line and a repeat sign in the final staff.





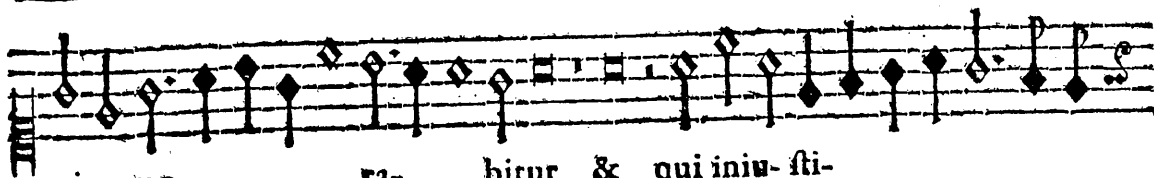


CANTIONES DVVM VOCVM.

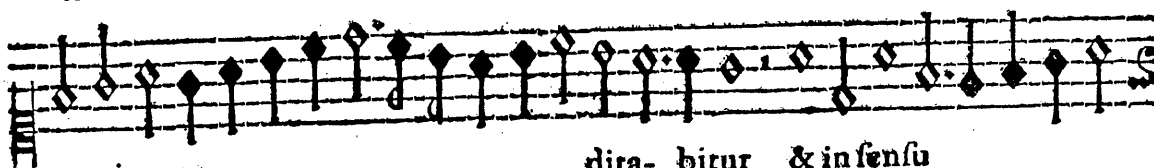
I.



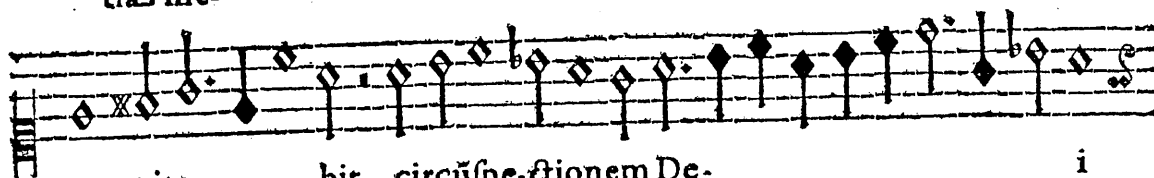
E- atus vir qui in sa- pien-



tia mo- ra- bitur & qui iniu- sti-

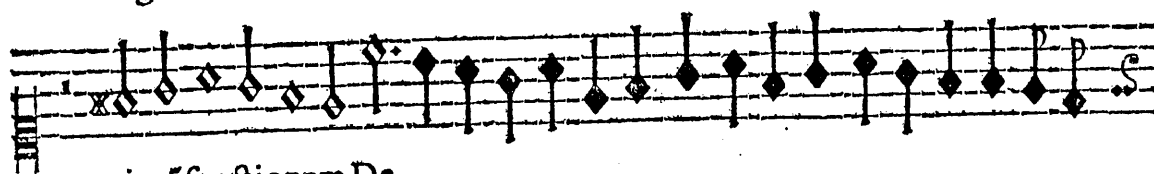


tia me- dita- bitur & in sensu

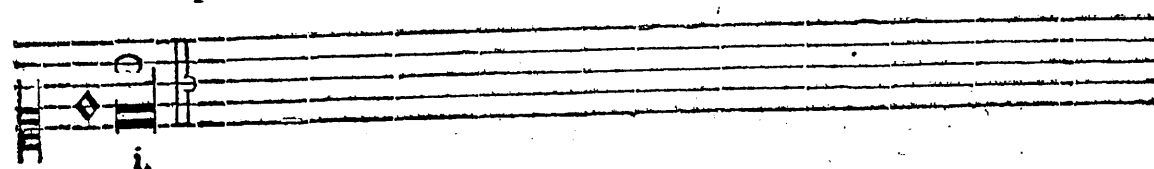


co- gita- bit circūspe- ctionem De-

i



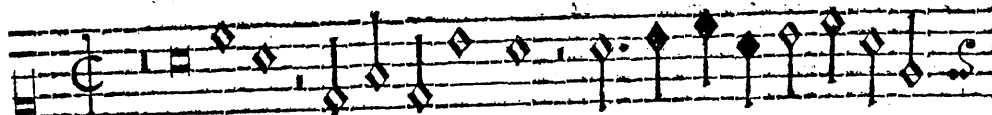
circūspe ctionem De-



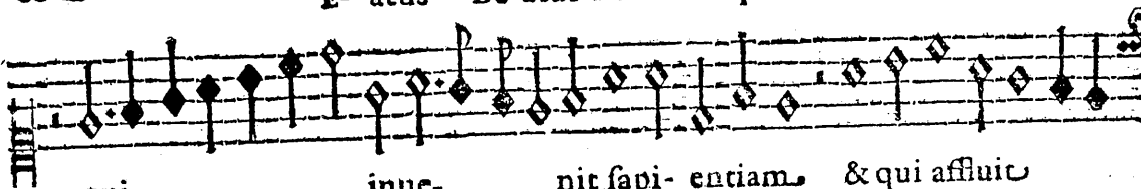
i.

Duūm vocum.

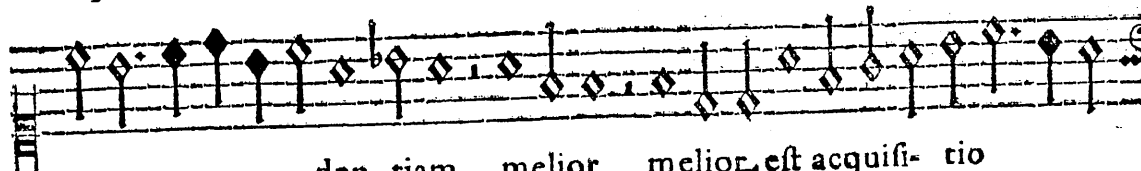
II.



E- atus Be-atus homo qui inuenit



qui inuc- nit sapi- entiam & qui affluit



pru- den- tiam melior melior est acqui- tio

SEXTA VOX

a A A A a 3

c- ius negoti- ati- one argen- ti & au-
ri primi & pu- rif-
fimi.

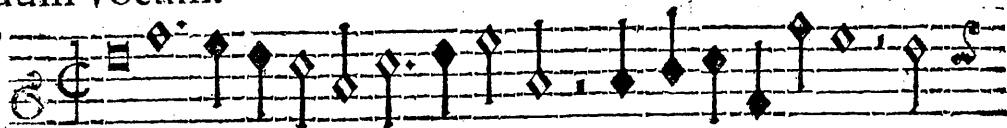
Duūm vocum.

III.

Culus nō vi- dit nec au-
ris audi- uit nec in cor hominis ascen-
dit quę prę- pa- ravit Deus his qui
di- ligunt il- lum qui di- ligunt
il- lum.

Duūm vōcūm.

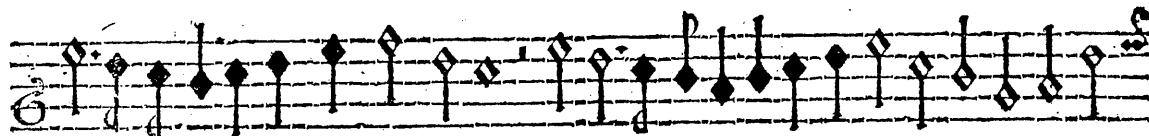
I V.



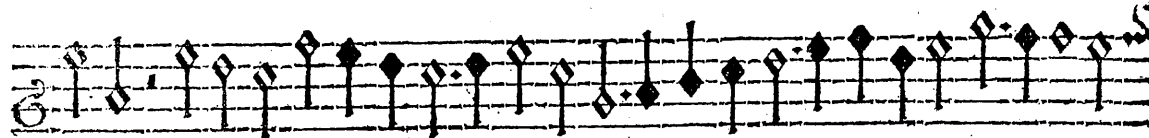
Vīsus cor fu- um tra- det ad



vigilandum di- lu- sulo, ad



Do- minum, quifecit



illum & in conspe- ctu al- tis- si-



mi, depræca- bitur,



depræca- bitur.

Duūm vōcūm.

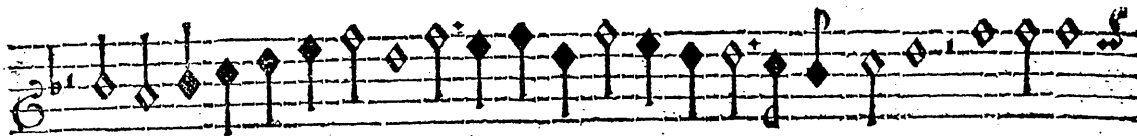
V.



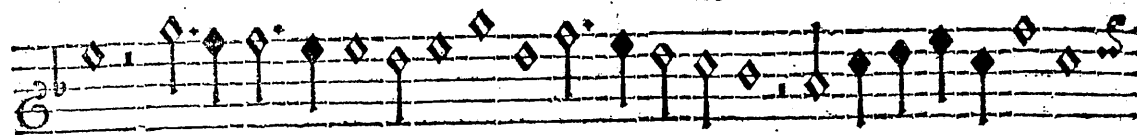
Xpc- &atio iusto- rum læti-



tia- spes au- tem



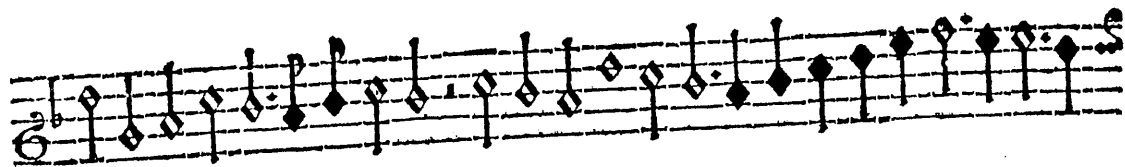
impio- rum pe- ri- bic fortitu-



do sim- plicis vias Do- mini & pa- uor

SEXTA VOX

a A A A a 4



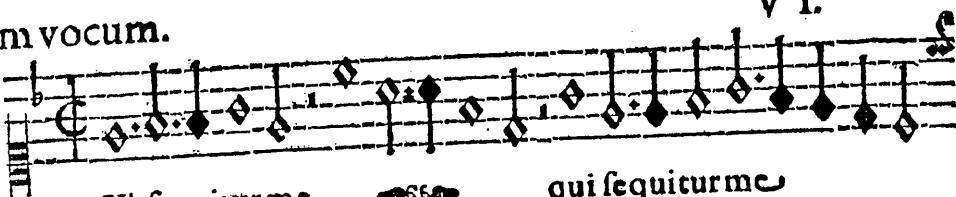
his, qui operan- tur, ma



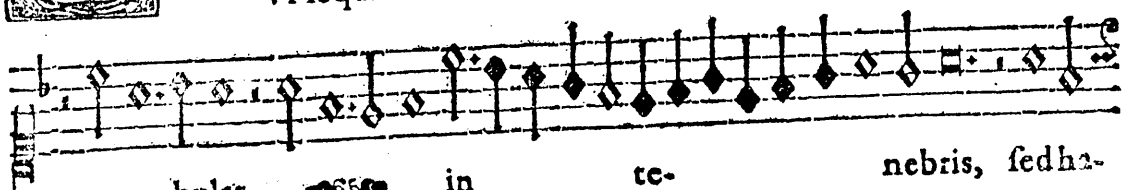
lum.

Duūm vocum.

VI.



Vi sequitur me, qui sequitur me



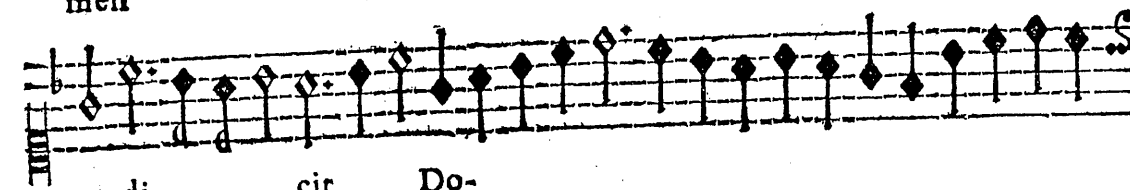
non ambulat, in te- nebris, sed ha-



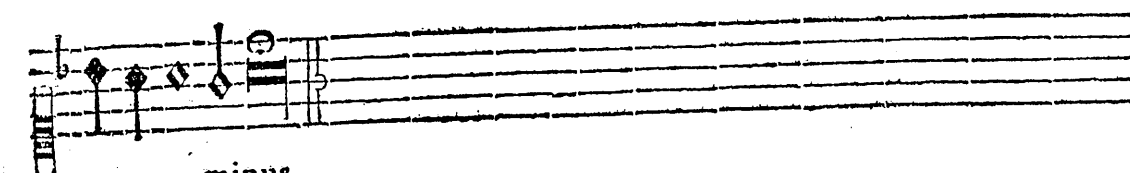
be- bit, Lu-



men vi- tæ dicit Do- mi-



nus di- cit Do-



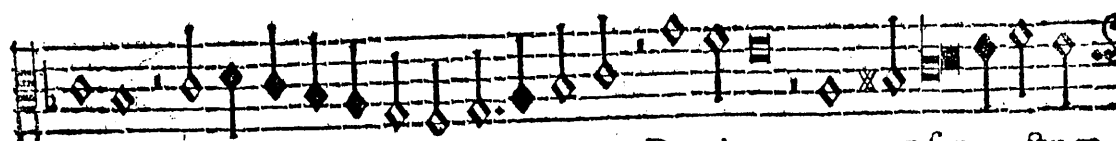
minus.

Duūm vocum.

VII.



V. sti eulerunt spolia, impi- orum, impi-



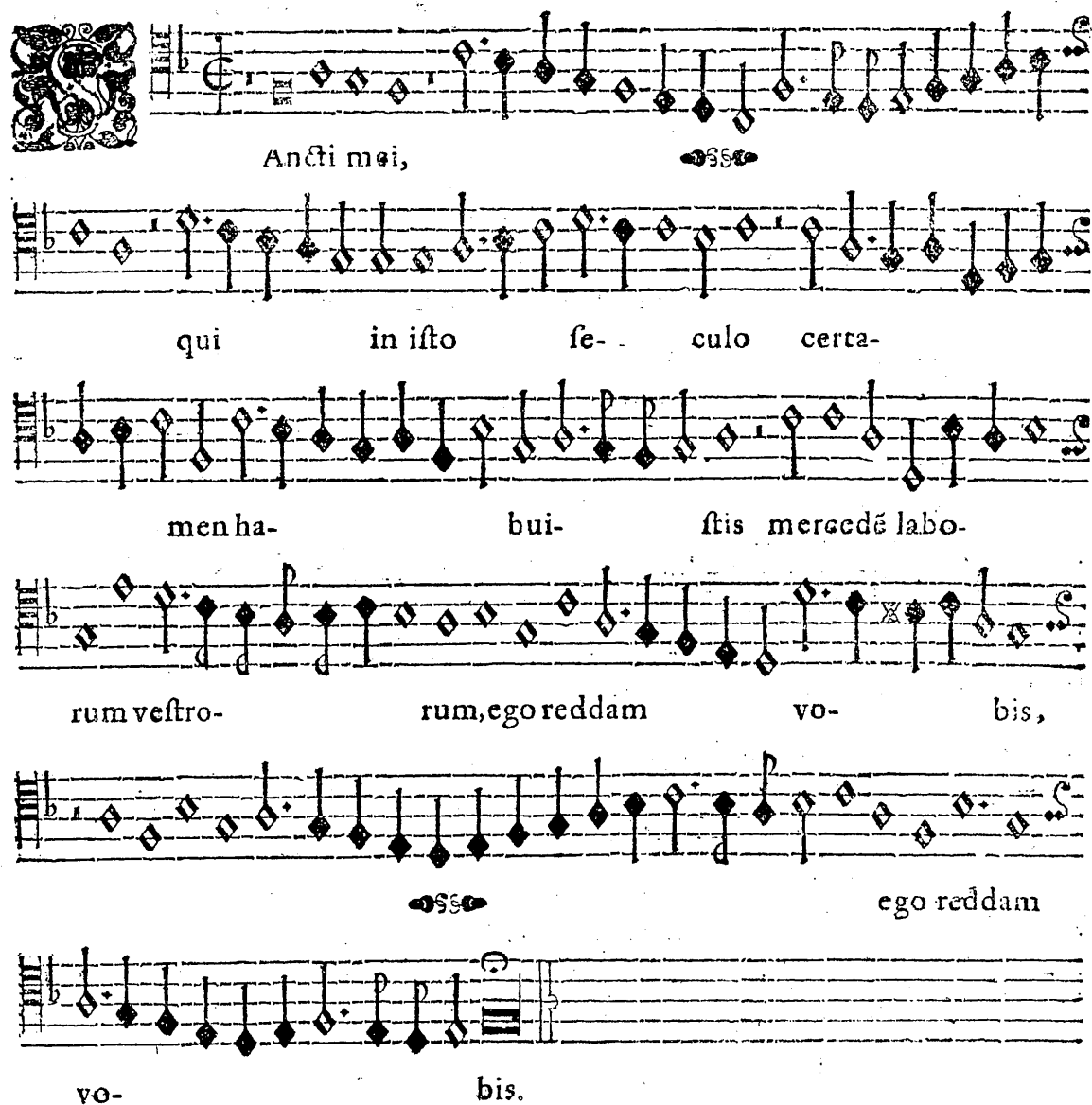
orum & can- taue- runt Domine no- men fan- ctum



tu- um & victtricem ma- num tuam laudaue-
runt pa- riter Domine De- us, De-
us noster.

Duūm vocum.

II X.



Ancti mei,
qui in isto se- culo certa-
men ha- bui- stis mercedē labo-
rum vestro- rum, ego reddam vo- bis,
ego reddam
vo- bis.

Duūm vōcum.

I X.



Vivult venire post me veni-re post me veni-

re post me, abneget semetipsum, ¶

& tollat cru- cem suam, ¶

& sequatur me, & sequatur, ¶ & se-

quatur, ¶ & sequatur, ¶ me, dicit Do-

minus dicit Do- mus.

Duūm vōcum.

X.

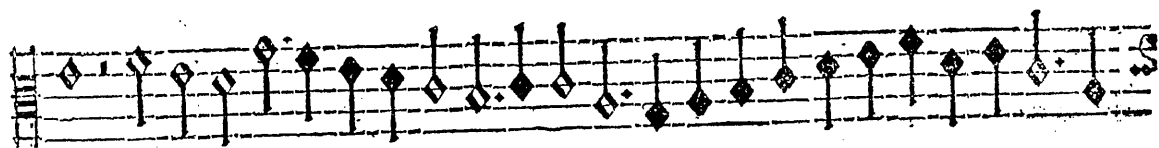


Erue bone & fide-

lis quia in pau- ca, fui- sti fide- lis, ¶

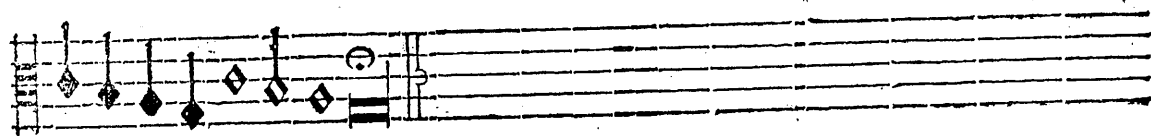
su- pra mul- ta te constitu-

am constituā, intra, intra in gaudium. Domini, in gaudi-



um, in gaudium

Domini De-



i tui.

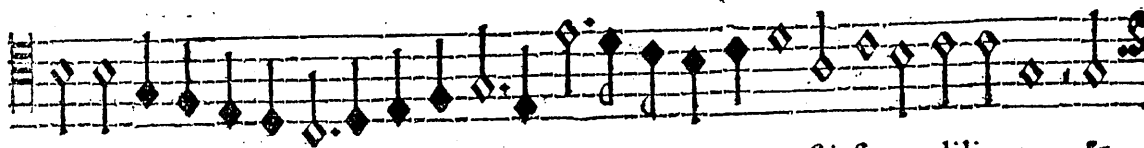
Duūm vocum.

XI.



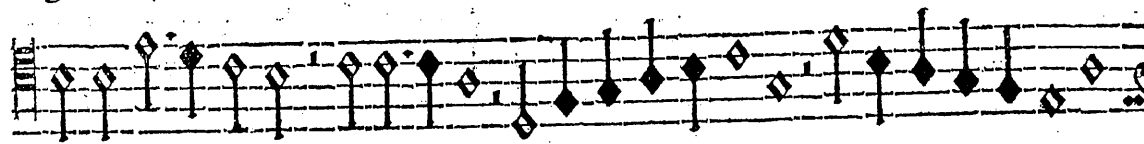
Regebunt ju-

sti sicut lilium, ful-



gebunt ju-

sti sicut lilium, &

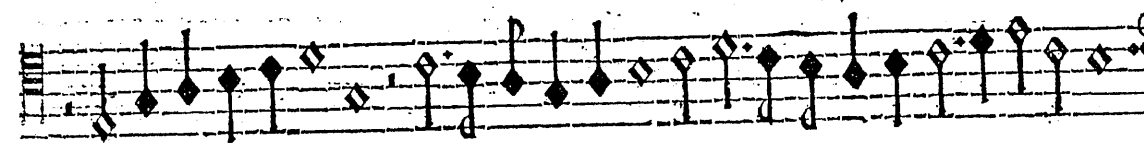


sicut ro-

se in Hiericho flore-

bant, flore-

būt,



an-

re Do-

minum,

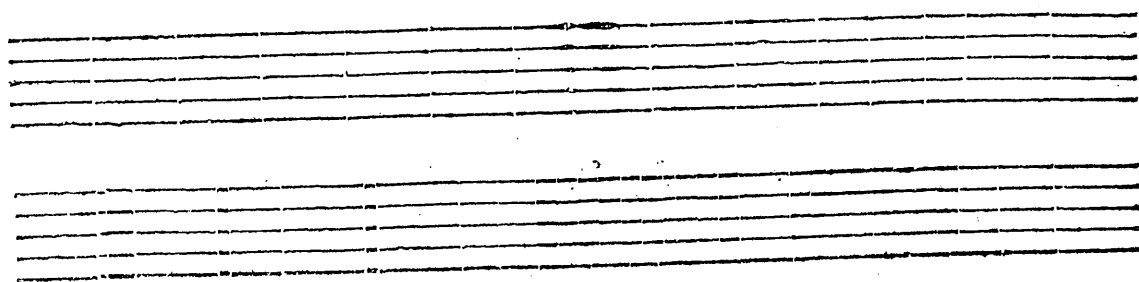


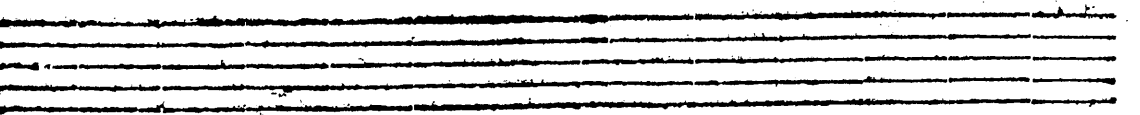
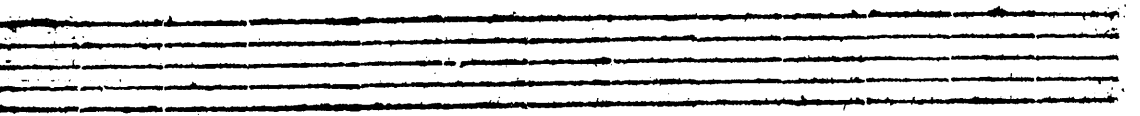
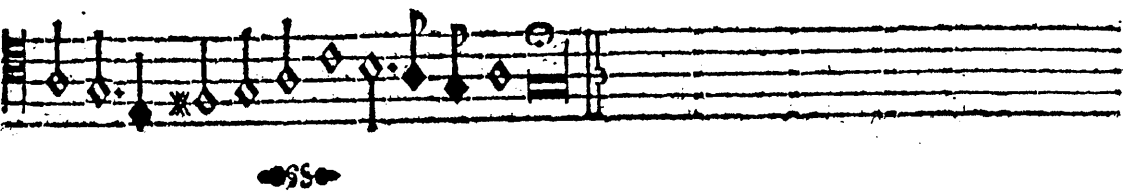
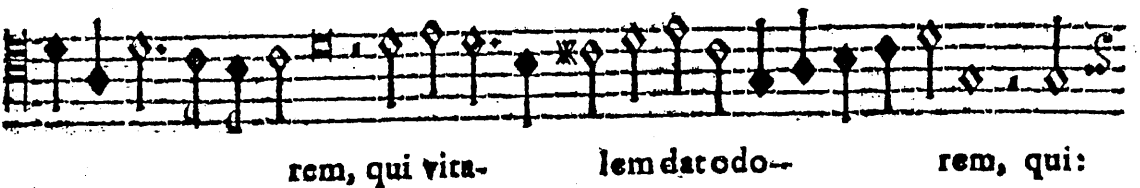
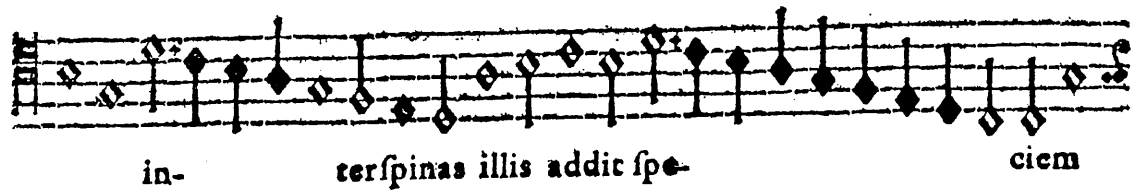
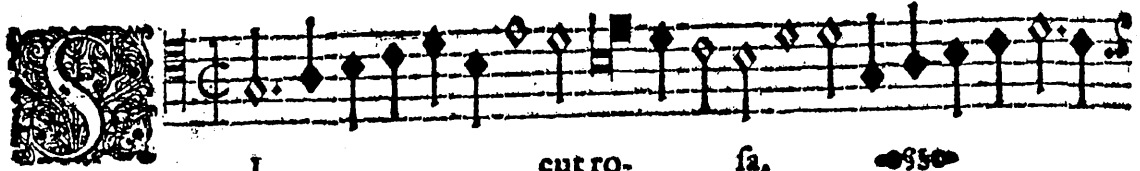
an-



re Do-

minum.





SEQVNTVR CAN- TIGNES SINE TEXTV.

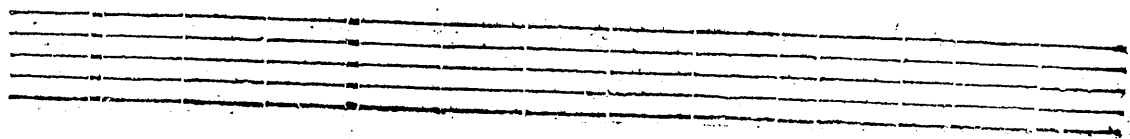
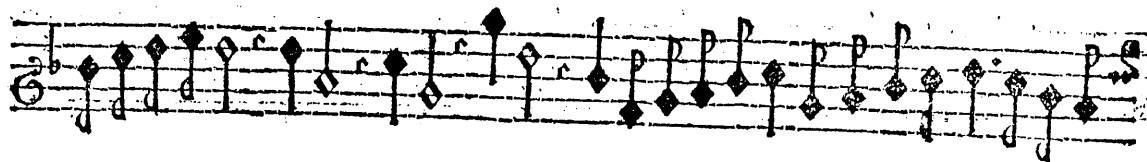
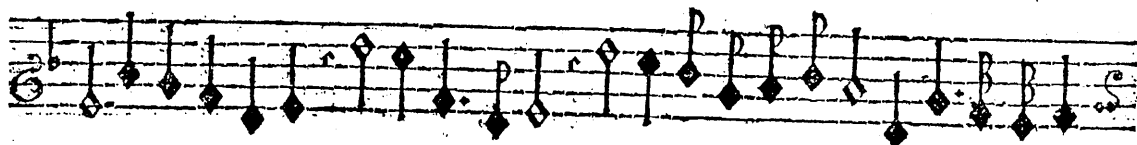
Dum vocum.

XIII.



SEXTA VOX.

b b b b b



The musical score is written on 11 staves in 6/8 time. The first staff features a large, ornate initial 'L' in the left margin. The notation includes various note values (minims, crotchets, quavers) and rests. The key signature is one flat (B-flat). The score concludes with a double bar line and repeat signs.

The musical score is written for two voices. It begins with a large, ornate initial 'E' on the first staff. The notation includes various note values, rests, and dynamic markings such as 'p' (piano). The score concludes with a double bar line and a repeat sign on the tenth staff. Below the tenth staff, there are three additional empty staves.

The musical score is written on ten staves. The first staff features a large, ornate initial 'C' decorated with floral patterns. The music is written in a historical style with diamond-shaped notes and stems. The key signature has one flat (B-flat). The first nine staves contain the main melody, and the tenth staff shows the continuation of the melody. Below the tenth staff are three empty staves. The page number 'XVII.' is in the top right corner.

A musical score for two voices, titled "Duūm vocum." and numbered "XVIII". The score is written on ten staves. The first staff begins with a large, ornate initial "C" decorated with floral patterns. The music is written in a single system, with the two voices represented by the upper and lower staves of each system. The notation includes various note values, rests, and accidentals. The key signature is one flat (B-flat). The score concludes with a double bar line and a repeat sign on the tenth staff.

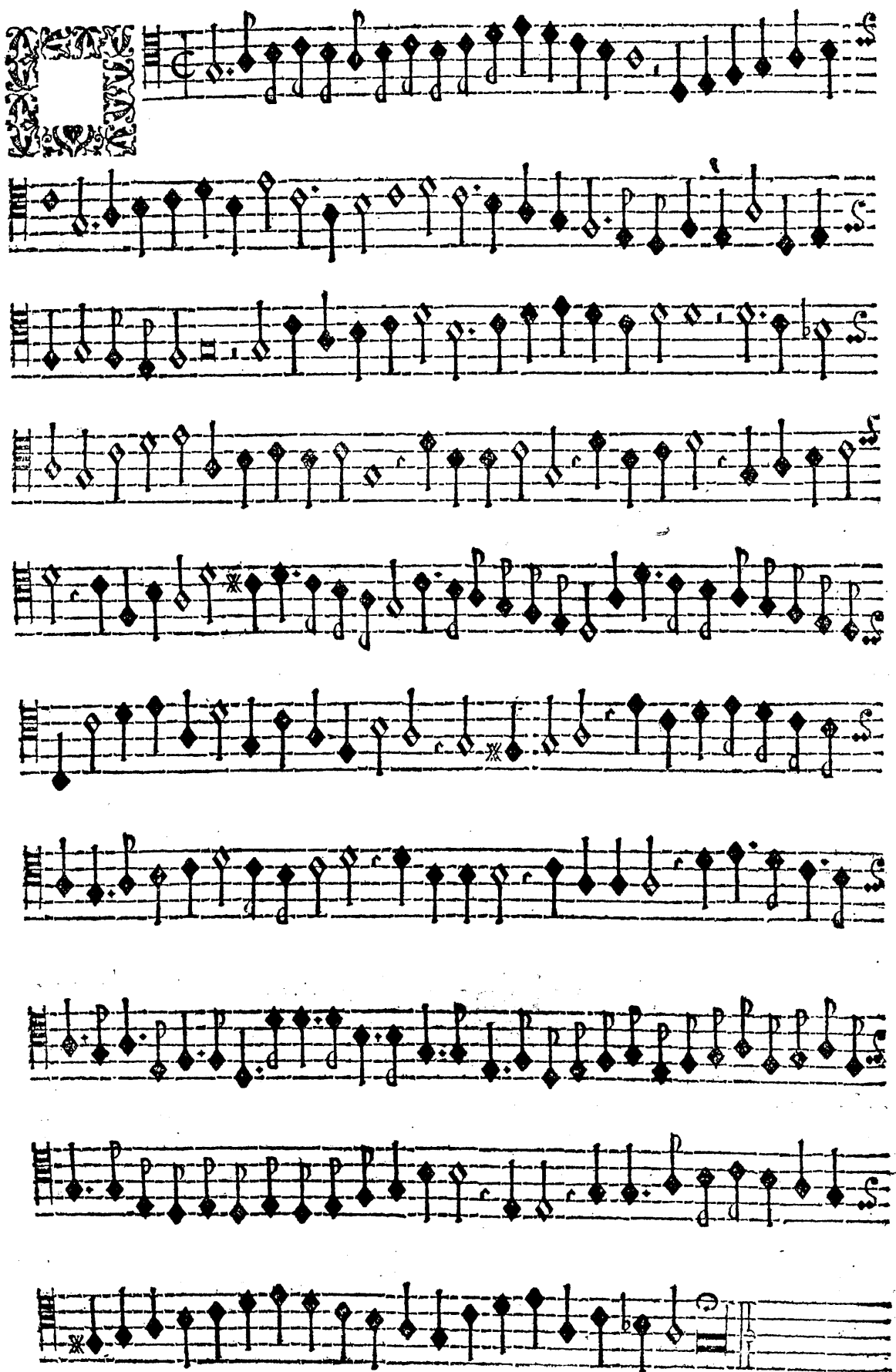
The image displays a musical score for two voices, titled "Duūm vocum." and numbered "XIX." The score consists of ten staves of music. The first staff begins with a large, ornate decorative initial "D" in a square frame. The music is written in a style characteristic of 16th-century lute tablature, using diamond-shaped notes on a five-line staff. The notation includes various rhythmic values and accidentals. The first staff has a C-clef and a common time signature. The subsequent staves have F-clefs. The music is organized into measures by vertical bar lines. The final staff concludes with a double bar line and a final cadence symbol.

This page contains ten staves of musical notation for two voices. The notation is written in a historical style, likely from a 16th or 17th-century manuscript. The first staff begins with a large, ornate initial 'C' in the left margin, which is decorated with floral and scrollwork patterns. The music is written on five-line staves, with notes represented by diamond-shaped heads and vertical stems. The notation includes various rhythmic values, such as minims and crotchets, and rests. The key signature is one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

This page contains ten staves of musical notation for two voices. The notation is written in a historical style, featuring various note values, rests, and clefs. The first staff begins with a large, ornate initial 'C' in a decorative frame. The notation includes various note values, including minims, crotchets, and quavers, as well as rests and clefs. The music is written in a single system, with the two voices represented by the two staves of each system. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The page is numbered 'X X I.' in the top right corner. The title 'Duūm vocum.' is written in the top left corner.

This page contains ten staves of musical notation for two voices. The notation is written in a historical style, featuring diamond-shaped notes and various clefs. A large, ornate initial 'D' is positioned at the beginning of the first staff. The music is organized into measures by vertical bar lines. The first staff begins with a C-clef and a common time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano). The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.

This page contains ten staves of musical notation for two voices. The first staff begins with a large, ornate initial 'A' in a decorative frame. The notation is written on five-line staves, with the first staff using a C-clef (soprano) and the subsequent staves using an F-clef (alto). The music consists of various note values, including minims, crotchets, and quavers, along with rests and bar lines. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The page is numbered 'XXIII.' in the top right corner.





INDEX OMNIUM CANTIONVM ORLANDI DE LASSO, IN HOC OPERE, secundum ordinem Alpha- beti.

CANTIONES DVVM VOCVM.

Querantur.

IN QVINTA ET SEXTA VOCAL.

B.

Beatus vir.

Beatus homo.

E.

Expectatio iustorum.

F.

Fulgebunt iusti.

I.

Iustus cor suum tradet.

Iusti tulerunt spolia.

O.

Oculus non vidit.

Q.

Qui sequitur me.

Qui vult venire post me,

S.

Sancti mei.

Serue bonæ & fidelis.

Sicut rosa inter spinas

SINE TEXTV.

13.

14.

15.

16.

17.

18.

19.

20

21.

22.

23.

24.

TRIVM VOCVM.

Querantur.

IN CANTV. TENO- RE, ET BASSO.

A.

Aue Regina cœlorum.

Adoramus te Christe.

Adoramus te Christe.

Agimus tibi gratias.

Ad te perenne gaudium.

B.

Beati omnes.

II. Ecce sic benedicetur.

C.

Christus resurgens.

Cantate Domino canticū nouū.

II. Cantate Domino.

D.

Domine non est exaltatum.

I I. Sicut ablatus est.

Domine DEVS meus.

DEVS tu scis insipientiam.

Diligam te Domine.

E.

Ego sum resurrectio.

Ego sum pauper.

II. Laudabo nomen Dei.

Exaudi me Domine.

Exaudi DEVS orationem.

II. Contristatus sum.

Ego dixi Domine miserere.

II. Convertere Domine.

H.

Hecque ter triplici.

I.

Iustus es Domine.

In pace in idipsum.

L.

Lætatus sum in his.

II. Hierusalem.

III. Quia illic sederunt.

IV. Propter fratres meos

O.

OMARIA clausus ortus.

S.

Sancta & immaculata.

V.

Verbum caro panem verum.

QVATVOR VOCVM.

A.

Alleluia laus & gloria.

Aue Regina cœlorum.

Adorna thalamum.

Audi dulcis amica.

Ave MARIA.

Adoramus te CHRISTE.

Amen Amen dico vobis.

Agimus tibi gratias.

Aue mater matris Dei.

Alme DEVS.

B.

Benedic anima mea Domino.

Benedicite gentes.

Benedictus es Domine.

Beatus vir, Psal.

Benedictus es Domine.

Benedicam Dominum.

C.

Cognoui Domine.

II. Veniant mihi.

Confitebor tibi Domine.

Custodi me Domine.

Confortamini.

Christe Dei soboles.

II. Accipe daque mihi.

D.

Diliges proximum tuum.

II. Quoniam qui talia DVVM.

III. Fructus autem spiritus.

Dextera Domini.

Domine secundum actum meū.

Domine conuertere.

Domine ad adiuuandum me.

Domine exaudi orationem.

DEVS in nomine tuo.

Domine fac mecum.

Domine labia mea aperies.

Domine viuifica me.

Domine DEVS salutis meæ.

Domine in auxilium meum.

DEVS qui nos vis mortem.

Domine quando veneris.

E.

Eripe me de inimicis meis.

Exurgat DEVS.

QVINTA VOX.

Mmmmm

J N D E X.

Exultate iusti in domino.	92	Pauper sum ego.	128	Aue decus cœli clari.	293
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L.		Tribulationem & dolorem.	94	Confitemini Domino.	242
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N.		II. Alleluia Alleluia.		II. Fiat cor meum.	
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				II. Ecce Domine.	

L.

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I I. Laudate Dominum de terra.	
I I I. Iuvenes & virgines. TRIVM	
I V. Laudate eum.	SE

	<i>P.</i>	
Popule meus.		16
I I. Nunquid redditur.		
Pater Abraham.		21
I I. Fili recordare.		
Pater peccauī.		21
I I. Quanti mercenarij.		
Peccauī quid faciam.		23
Peccata mea Domine.		25

Veni

I N D E X.

Veni in hortum meum.	197	Conueniens est homini.	394	I I. Pungentem capiti. TRIVM.	
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I I. Videamus si floruit.		Clamauerunt ad Dominum.	426	Hodie completi sunt.	341
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O R L A N D I cineres, eheu, modò dulce loquentes
Nunc mutos, eheu, flebilis urna premit.
Lasse sunt flendo Charites tua funera, Lasse,
Principibus multum chareq, Cæsaribus.
Belgica quem tellus genitrix dedit ingeniorum,
Ingeniorum altrix Boia fouit humus.
Corporis exuias eadem quoq, Boia texit,
Post lustra, ac hyemes, sena bis acta, duas.
Robora, saxa, feras Orpheus, at hic Orphea traxit,
Harmoniaq, Duces perculit Harmonia.
Nunc quia compleuit totum concentibus orbem,
Victor cum superis certat apud superos.

